

## Good concert for Maria Kliegel and Nina Tichman featuring Mendelssohn, Strauss and Castelnuovo Tedesco

### Great time and a great duo for the Società del Quartetto

It had already been announced, but the confirmation exceeded all expectations. The German-American duo of cellist Maria Kliegel and pianist Nina Tichman offered a wonderful night at the Società del Quartetto in the wake of the opening. In this case, maybe even more than the previous one, it is necessary to take one's hat off to salute the Quartetto's artistic adviser staff. Because while the winner of the Busoni competition is a sort of «blank acceptance» (there's an agreement with Bolzano's prestigious competition to host its winner), in this case the choice was wise.

On their debut in Bergamo it was soon clear that Maria Kliegel and Nina Tichman belong to that narrow group of interpreters whom one enjoys to listen to again even after a short time. There's no routine in their music-making: their performances have a fascinating, rushing and prompt strength.

Kliegel's touch may frankly arouse many of her male colleagues' envy, and it builds up sound architectures having uncommon perfection and flexibility. The overall music design flows from her hands with the natural strength of a stream, precise and imperturbable, imaginative like the force of gravity. *Pizzicato* are soft and deep, but never exaggerated, bowing is round and smooth, at times rapid and stealthy, at others sumptuous and refined, sometimes sharp, sometimes overflowing with apparently irrepressible energy, but actually always absolutely controlled.

Considering the due differences of technique and instrument, something similar can be said for pianist Tichman. Sturdy and versatile, agile and flexible, she is able to deal with irksome scores such as Mendelssohn's without turning a hair, and to make of them either support or protagonist parts. She's a pianist that all soloists would love to have by their side: a partner that knows when to step backward, and who comes forward when necessary to support or hold the stage without overwhelming her partner.

Two excellent musical personalities who have shown that they really deserve their fame - Kliegel is called «the cellissima», and even if this epithet sounds a bit German it fits her perfectly. These two musicians have proved that even strong personalities can find a perfect agreement in favour of music.

And a lot should be said about the «novels» that these two musicians weaved thanks to Mendelssohn's and Strauss's Sonatas translated with such strength and depth as to transform them in absolute works, even the beautiful piece by young Strauss. It is enough to mention that playful use of irony, those slight sarcastic remarks, those straight and slanting combinations that Castelnuovo-Tedesco derived from Rossini's *Figaro Variazioni*: a training for humour and saucy virtuosity that these two ladies have rendered with rare completeness of meaning and stratified expressions.

Bernardino Zappa – Thursday 11<sup>th</sup> February, 2010 – L'Eco di Bergamo